

Ac 2640



TROIS MORCEAUX

pour le Piano

PAR
ANTOINE ARENSKY.

OP. 19.

- N^o 1. *Etude*..... (F^l-moll)
„ 2. *Prélude*..... (E-moll)
„ 3. *Mazurka* (As-dur)

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Moscou chez P. Jurgenson.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald

Imprimerie de musique P. Jurgenson à Moscou.

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ETUDE.

A. ARENSKY, Op. 19. N° 1.

Allegro molto.

PIANO.

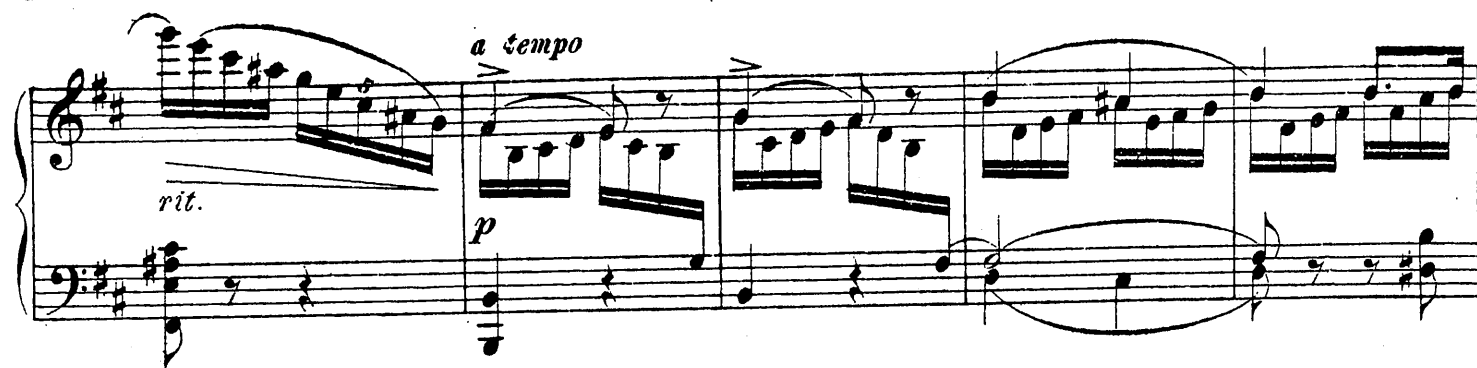
p

sempre legato.

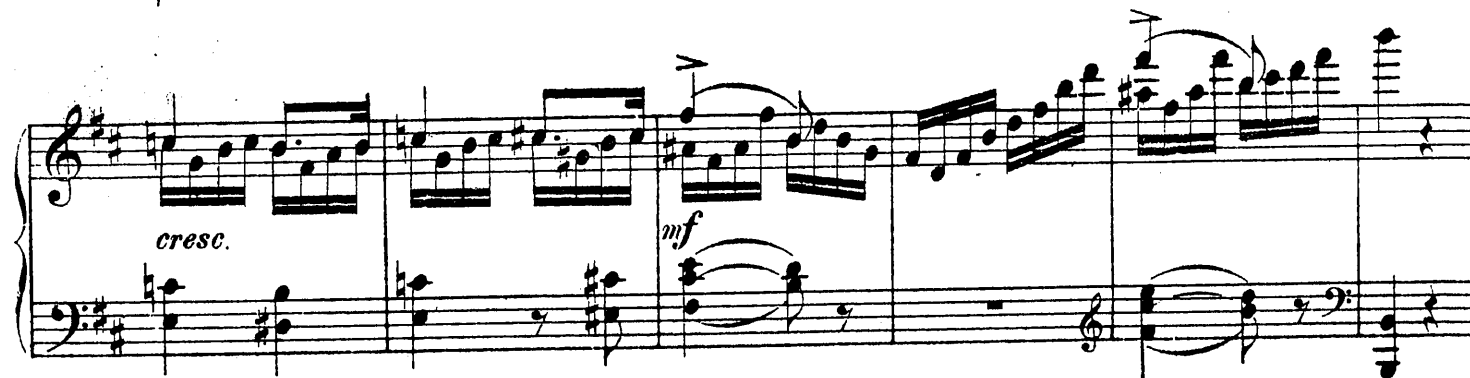
f

pp


mf



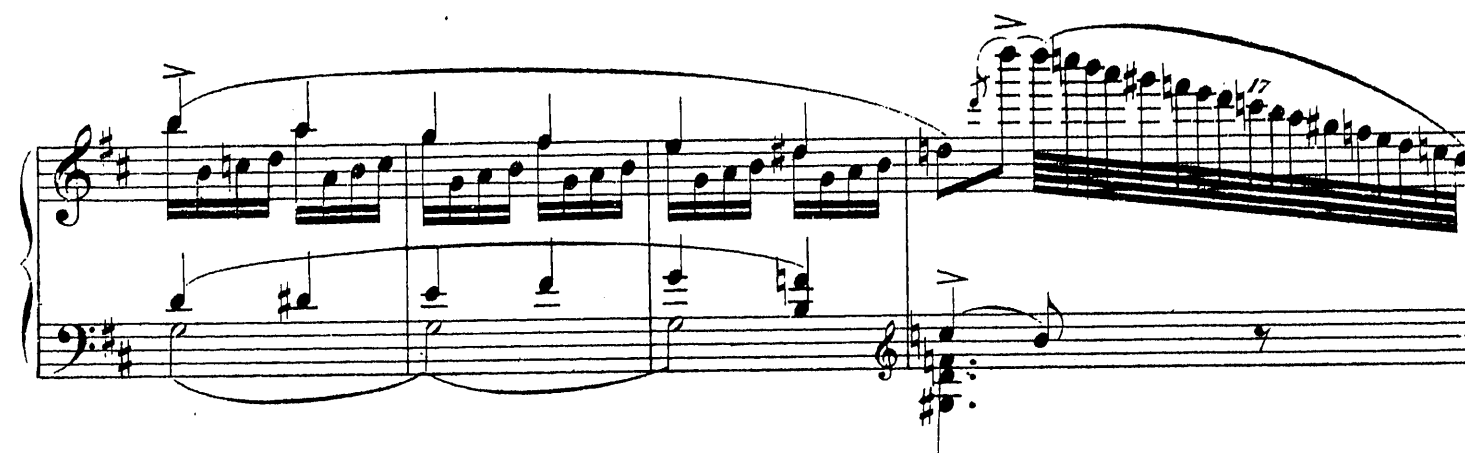
First system of musical notation. The treble staff begins with a melodic line marked *rit.* (ritardando) and *a tempo*. The bass staff has a low, sustained accompaniment. A dynamic marking of *p* (piano) is present in the bass staff.



Second system of musical notation. The treble staff continues the melodic line, marked *cresc.* (crescendo). The bass staff has a low, sustained accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff.



Third system of musical notation. The treble staff continues the melodic line, marked *p* (piano). The bass staff has a low, sustained accompaniment.



Fourth system of musical notation. The treble staff continues the melodic line, marked *p* (piano). The bass staff has a low, sustained accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff.



Fifth system of musical notation. The treble staff continues the melodic line, marked *p* (piano). The bass staff has a low, sustained accompaniment. A dynamic marking of *p* (piano) is present in the bass staff.

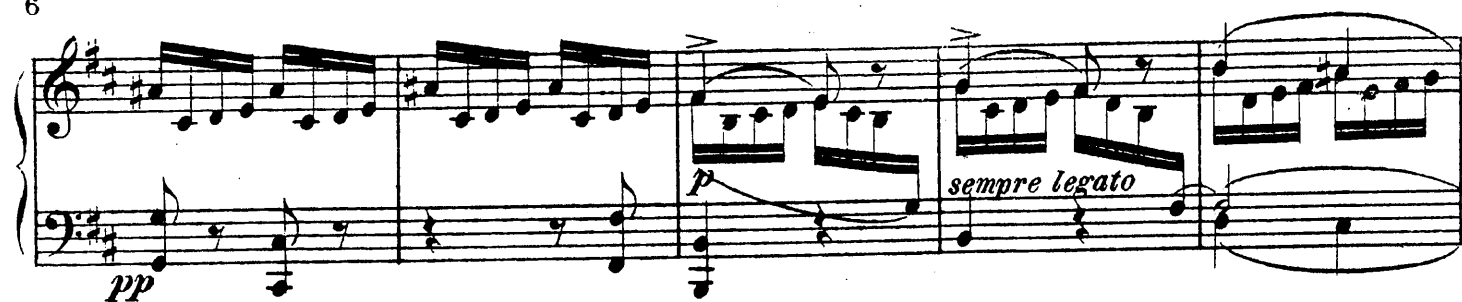
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. A *cresc.* marking is present in the middle of the system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures with various note values and slurs.

Third system of musical notation. The treble staff continues with a melodic line. The bass staff has a more active accompaniment. A *f* (forte) dynamic marking is present in the middle of the system, followed by a *cresc.* (crescendo) marking.

Fourth system of musical notation. The treble staff features a melodic line with a dashed line above it. The bass staff has a more active accompaniment. A *ff* (fortissimo) dynamic marking is present in the middle of the system, followed by a *dim.* (diminuendo) marking.

Fifth system of musical notation. The treble staff continues with a melodic line. The bass staff has a more active accompaniment. A *pp* (pianissimo) dynamic marking is present in the middle of the system.



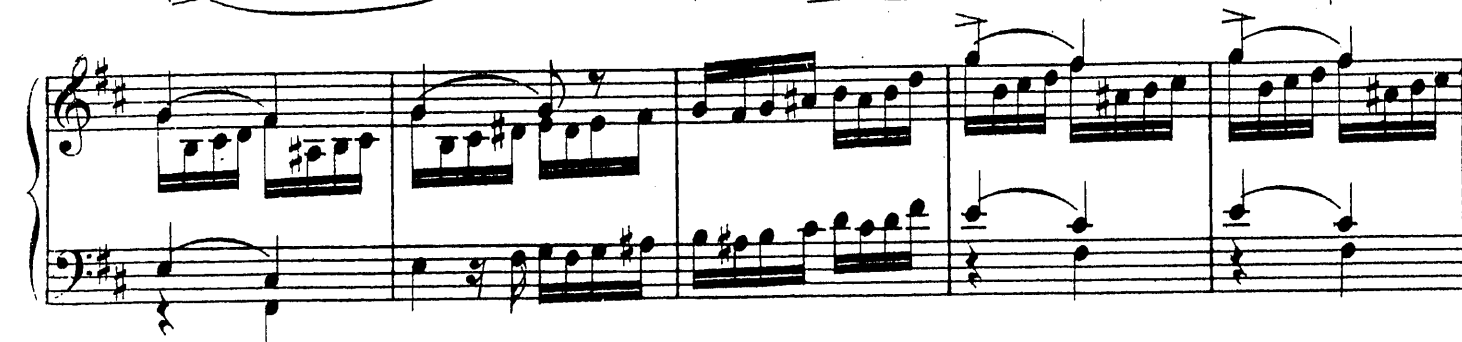
First system of musical notation. The treble clef staff contains a series of eighth-note chords, while the bass clef staff has a sparse accompaniment. The first measure is marked *pp*. The second measure begins a phrase marked *p* and *sempre legato*, featuring a long slur over the notes.



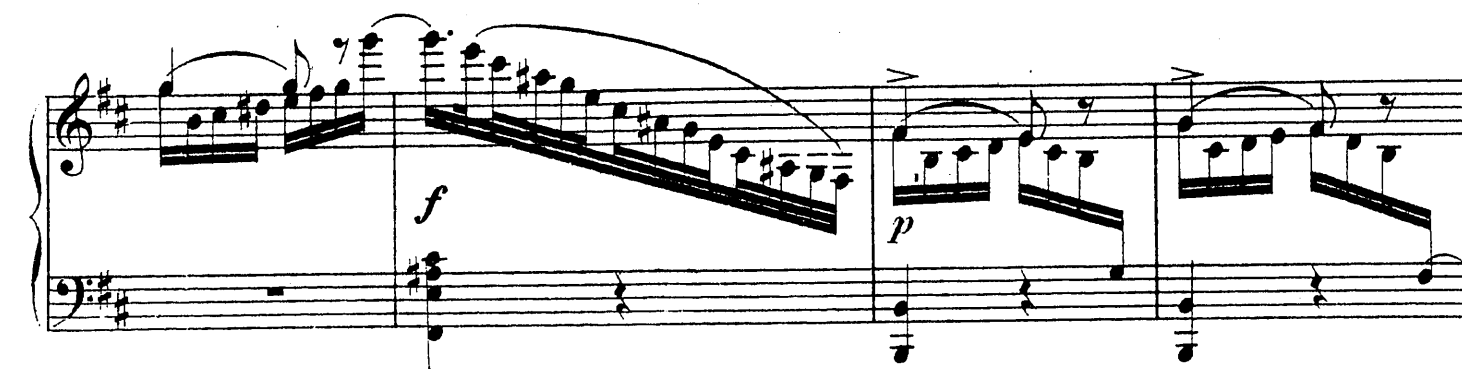
Second system of musical notation. The treble clef staff continues with eighth-note chords, and the bass clef staff provides harmonic support with sustained notes and some movement.



Third system of musical notation. The treble clef staff features a more active line with eighth-note chords. The bass clef staff has a measure marked *f* with a long slur, followed by a measure marked *p*.



Fourth system of musical notation. The treble clef staff continues with eighth-note chords. The bass clef staff has a more active line with eighth-note chords.



Fifth system of musical notation. The treble clef staff features a long, sweeping melodic line marked *f* that spans across the system. The bass clef staff has a measure marked *p* with a long slur.



Sixth system of musical notation. The treble clef staff continues with eighth-note chords. The bass clef staff has a more active line with eighth-note chords. The system is marked *cresc.* at the beginning.



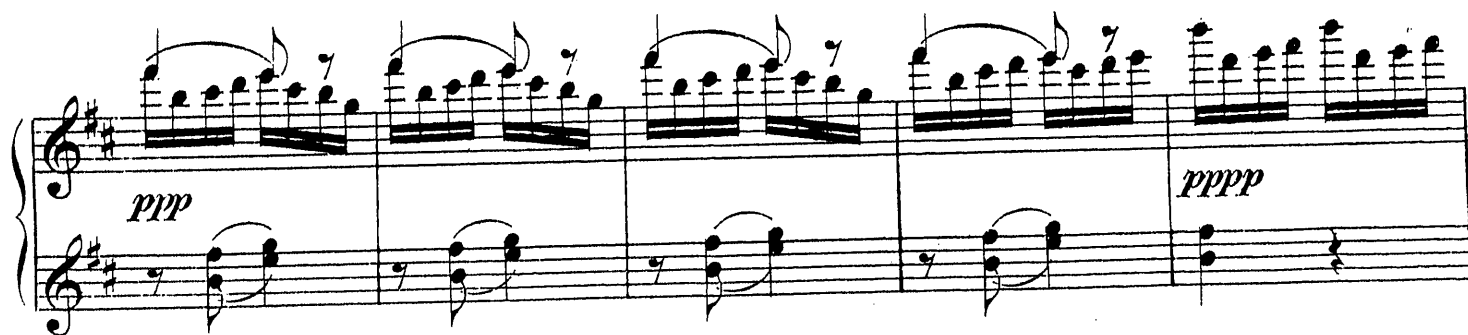
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a long slur and a crescendo hairpin. The bass staff contains a harmonic accompaniment. Dynamic markings include *p* and *pp*.



Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. Dynamic markings include *pp* and *p*.



Third system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. A dynamic marking of *pp* is present.



Fourth system of musical notation. The treble staff contains a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. Dynamic markings include *ppp* and *pppp*.



Fifth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff has a harmonic accompaniment. Dynamic markings include *pppp* and *rit.*

№		с.	№		с.
12082*	Артемьевъ, Н. Для меня ты все. Цыганскія пѣсни .	30	12556.	Lebeau, A. Op. 102. La patrouille	30
8207.	Beethoven, L. van. Sehnsuchts-Walzer. Weber, C. M. Dernière pensée	15	10973.	" " 107. Au printemps	30
12848.	Bendel, F. Op. 118. № 3 Songe d'enfant	30	11761.	" " 115. Tonatilla. Sérénade espagnole.	35
9283*	Bernard, A. Op. 14 Marche Zouave	30	9743.	Lebeau, Fr. " 21. La cloche du matin	30
12822*	" " " facilitée	30	7599.	Lee, M. Op. 7. L'électricité. Etude de salon	40
12901*	" " " Последнее свиданіе. Романсъ Капри	30	8933.	Léfébure-Wely, A. Op. 54. Les cloches du monastère Facilitée	30
11718*	Богуславъ, Ф. Соловей. Фантазія	40	11963.	Leybach, J. Op. 118. Zampa. Fantaisie	45
12126.	Bohm, C. Op. 106. Les marionnettes. Pièce caractéristique .	20	11885.	" Op. 182. Ay chiquita. Fantaisie brillante	40
12120.	" " 118. Polka des hussards	30	8263.	Liszt, F. Op. 13. Lucia. Fantaisie dramatique	50
11934.	" " 120. № 2. Morceau caractéristique	20	11669.	" Valses caprices № 2	45
12486.	" " 191. Pluie de perles	20	7502.	" Racoczy Marsch	35
12568.	" " 198. Musette	20	7256.	" Galop de Bulhakoff, transcrit	30
12411.	" " 212. Le papillon. Mazurka	30	11950.	Loeschhorn, A. Op. 109. № 4. 1. e repos. Morceau élégant .	25
12591.	" " 260. Scène de ballet	30	12657*	Львова, Н. Нищій. Романсъ. Дерфельда	30
12592.	" " 261. Au rouet	30	12662*	" Когда весны дыханіемъ. Романсъ Бюхнера	30
12642.	" " 264. Marion, Valse de salon	30	12682*	" Днѣ русекія пѣсни	20
12832.	" " 283. Маршъ на 1893 годъ	20	12798*	" Грусть, тоска меня томила. Романсъ Дарвина	30
3727.	Brisson, F. Op. 109. Souvenir d'Espagne	30	12837*	" Нѣтъ, не тебѣ такъ шлюбо я люблю. Ром. А. Контенгаго	30
8186.	Burgmüller, Fr. Op. 82. № 2. Rondino-Valse	30	13212*	" Камени тяжелый. Романсъ Дагронимскаго	30
11644.	Conane à vingt ans. Mélodie	15	13257*	" Шеноть цвѣтовъ. Романсъ Данилевской	30
12673.	Crotsez, A. Op. 58. L'hirondelle et le prisonnier	30	7713.	Mayer, Ch. Op. 221. L'étoile. Polka élégante	25
10374*	Даромымаскитъ, А. Ты и въ. Романсъ	20	11205.	Maylath, H. Op. 56. № 8. Regatta veneziana	30
11118.	Dorn, E. Op. 42. Chant guerrier des troupes en marche .	30	11668.	Morley. Musette, mélodie de Maria Stuart	30
9642.	Egghard, J. Op. 132. Féodora. Valse brillante	30	12670*	Hene. Op. 127. Первая любовь, гавотъ	25
10773.	" Op. 144. № 2. Nocturne mignon	25	12671.	Nesvadba. Op. 17. Loreley. Transcription	25
9687.	" " 164. C'est ton image. Mélodie	30	9539.	Oesten, Th. Op. 9. № 10. Pluie de perles	25
11581.	" " 196. La plus belle. Impromptu-Mazurka	45	8743.	" " 49. № 1. Le ruisseau. Petite fantaisie	25
9988.	" " 232. Petit ange. Réverie-Nocturne	30	9504.	" " 156. Sérénade	20
9662.	Ganz, W. Op. 14. La voglia. Pièce de salon	30	7878.	Osborne, G. A. " Com'è gentil" de l'opéra Don-Pasquale .	30
11036.	" " 27. Vision du passé. Réverie	45	7701.	" Quatuor de l'opéra I Puritani	30
11445.	Gliese. Op. 60. № 5. Tarantelle	25	8938.	" La Traviata. Fantaisie	30
11610.	Heller, St. Op. 135. № 2. Intermezzo	60	11294*	Pasca. La marguerite. Valse	30
7072.	Hünter, F. Op. 120. Les bords du Rhin	40	12646*	Пазхаровъ, В. Въ майскій вечеръ	30
9722.	Jael, A. Op. 129. Valse de l'op. Faust	45	12658*	" Въ разлукѣ	40
7675.	Idé Ch. Op. 3. Grand trot	40	9744.	Peter, H. F. Chant du rossignol. Bluette	30
9184.	" " 11. Chant d'automne	30	11217.	Raff, J. Op. 99. Tarantelle	35
11646.	Iensen. Op. 17. № 11. Feu follet. Scherzino	30	12829*	Saint-Clou, J. Connais tu le pays. Rom. del'opéra Mignon .	40
9428.	Jungmann, A. Op. 182. Chant du berger	20	11945.	Satter, G. Op. 65. La fileuse	45
12679.	" " 270. Пѣснь ночи	15	10560.	Schadek, J. Очудило колы	40
12809.	" " 354. Итальянская серенада	25	11744.	Scholtz. Op. 34. № 4. Le ruisseau. Impromptu	15
12881.	Kölling, C. Op. 17. Les bohémienues	35	3851.	Steke, Ch. Венгерская пѣсца	40
12273.	" " 26. Le festin. Grande marche	30	7082.	Thalberg, L. Op. 44. Andante final de Lucia di Lammermoor	50
12321.	" " 165. La belle Hongroise	30	7758.	" Op. 72. Home, sweet home! Air anglais	45
11782.	" " 181. Neckerei	35	12644.	Trojelli, A. Vorrei morire. Romance de F. Tosti	30
11866.	" " 187. La bavarde	35	7654.	Voss, Ch. Op. 150. № 6. Тропка	30
9897.	" Marche d'entrée	30	7671.	" " 198. Othello. Fantaisie	40
11433.	Kuhlau, F. Op. 55. № 4. Sonatine	35	8576.	" " 202. Trov	

St-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

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ANTOINE ARENSKY.

OP. 19. 6

- N^o 1. Étude..... (F^l-moll)
„ 2. Prélude..... (E-moll)
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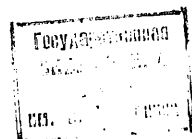
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Moscou chez P. Jurgenson.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald

Imprimerie de musique P. Jurgenson à Moscou.

PRÉLUDE.



10000-62

A. ARENSKY, Op.19. № 2.

Moderato.**PIANO.***mf*

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a series of eighth notes with a slur and an accent (>). Bass staff has a few notes with a slur.
- System 2:** Treble staff has a series of eighth notes with a slur and an accent (>). Bass staff has a few notes with a slur. The word *crescendo* is written in the bass staff.
- System 3:** Treble staff has a series of eighth notes with a slur and an accent (>). Bass staff has a few notes with a slur. The dynamic marking *f* (forte) is present.
- System 4:** Treble staff has a series of eighth notes with a slur and an accent (>). Bass staff has a few notes with a slur. The dynamic marking *p* (piano) is present.
- System 5:** Treble staff has a series of eighth notes with a slur and an accent (>). Bass staff has a few notes with a slur. The dynamic marking *f* (forte) is present.

The notation is written in a standard musical style, with notes, rests, and slurs clearly visible. The page number 11849 is at the bottom.

This page contains five systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Treble staff has a repeat sign and a dynamic marking of *ff*. Bass staff has a series of eighth notes.
- System 2:** Treble staff has a repeat sign. Bass staff has a series of eighth notes.
- System 3:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes.
- System 4:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes.
- System 5:** Treble staff has a series of eighth notes. Bass staff has a series of eighth notes.

Throughout the piece, there are numerous slurs, ties, and dynamic markings, including *ff* (fortissimo) and *ff* (fortissimo). The notation is complex, with many notes and rests, and a variety of musical symbols.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a more complex, rhythmic accompaniment. The second system includes a forte (ff) marking in the bass staff. The third system shows a more intricate melodic line in the treble staff with many beamed notes. The fourth and fifth systems continue the melodic and harmonic development, with the bass staff often providing a steady accompaniment. The page is numbered 5 in the top right corner.

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a series of eighth notes with a slur and a fermata. Bass staff has a half note with a slur and a fermata.
- System 2:** Treble staff has a series of eighth notes with a slur and a fermata. Bass staff has a half note with a slur and a fermata.
- System 3:** Treble staff has a series of eighth notes with a slur and a fermata. Bass staff has a half note with a slur and a fermata.
- System 4:** Treble staff has a series of eighth notes with a slur and a fermata. Bass staff has a half note with a slur and a fermata.
- System 5:** Treble staff has a series of eighth notes with a slur and a fermata. Bass staff has a half note with a slur and a fermata.
- System 6:** Treble staff has a series of eighth notes with a slur and a fermata. Bass staff has a half note with a slur and a fermata.

Dynamic markings include *p* (piano) and *cresc.* (crescendo). The notation is written in a standard musical style with a clear key signature and various musical notations.

First system of musical notation, measures 1-2. The treble staff features a melodic line with a slur and a crescendo hairpin. The bass staff provides harmonic support with chords and a few moving lines.

Second system of musical notation, measures 3-4. The treble staff continues the melodic line. The bass staff has a dynamic marking of *p* in measure 3 and *pp* in measure 4.

Third system of musical notation, measures 5-6. The treble staff has a dynamic marking of *mf* in measure 5. The bass staff has a dynamic marking of *pp* in measure 5. The system concludes with a *riten.* marking and a fermata over the final notes.

Fourth system of musical notation, measures 7-9. The treble staff begins with an *a tempo* marking. The bass staff has dynamic markings of *pp* in measure 7 and *mf* in measure 8. The system ends with a fermata.

Fifth system of musical notation, measures 10-12. The treble staff has a dynamic marking of *f* in measure 10. The bass staff has a dynamic marking of *fff* in measure 11. The system concludes with a double bar line and a final fermata.

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12082*	Apmamecc, H. Для меня ты все. Цыганская пьеса .	30	12556.	Lebeau, A. Op. 102. La patrouille	30
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	Dernière pensée	15	11761.	" " 115. Tonatilla. Sérénade espagnole. . .	35
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12822*	" " " Facilitéée	30	8933.	Léfébure-Wely, A. Op. 54. Les cloches du monastère	
12901*	" " " Романсъ Напрм	30		Facilitéée	30
11718*	Богуславъ, Ф. Соловей. Фантазия	40	11963.	Leybach, J. Op. 118. Zampa. Fantaisie.	45
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12120.	" " 118. Polka des hussards	20	8263.	Itsz, F. Op. 13. Lucia. Fantaisie dramatique . .	50
11984.	" " 120. № 2. Morceau caractéristique	20	11669.	" Valses caprices № 2.	45
12486.	" " 191. Pluie de perles	20	7502.	" Racoczy Marsch	35
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12592.	" " 261. Au rouet	30	12662*	" Когда весны дыханіемъ. Романсъ Бюхнера .	30
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12832.	" " 283. Маршъ на 1883 годъ	20	12798*	" Грусть, тоска меня томила. Романсъ Девиза .	30
3727.	Brisson, F. Op. 109. Souvenir d'Espagne	30	12837*	" Ибтъ, не тебя такъ нѣжно я люблю. Ром.	
8186.	Burgmüller, Fr. Op. 82. № 2. Rondino-Valse . .	30		A. Контецаго	30
11644.	Comme à vingt ans. Mélodie	15	13212*	" Камень тяжелый. Романсъ Дагроммыснаго .	30
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11453.	Kuhau, F. Op. 55. № 4. Sonatine	35	7654.	Voss, Ch. Op. 150. № 6. Трѡйка	30
11539.	" " 55. " 5. "	35	7671.	" " 198. Othello. Fantaisie	45
11715.	" " 55. " 6. " . .				

St-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.



TROIS MORCEAUX

pour le Piano

PAR

ANTOINE ARENSKY.

OP. 19.

- N^o 1. Etude.....(F^l-mol.)
„ 2. Prélude.....(E-mol.)
„ 3. Mazurka.....(As-dur.)

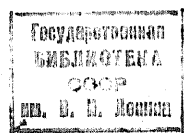
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Moscou chez P. Jurgenson.

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Imprimerie de musique P. Jurgenson à Moscou.



10001-62

MAZURKA.

A. ARENSKY. Op. 19. № 3.

Tempo di mazurka

PIANO.

p

f

f *p*

mf

p *diminuendo ritenuto*

First system of musical notation, featuring a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The music begins with a forte (*f*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. The system concludes with a piano (*p*) dynamic in the bass staff.

Second system of musical notation. The treble staff features a forte (*f*) dynamic. The system concludes with a *dimin.* (diminuendo) marking in the bass staff.

Third system of musical notation. The treble staff begins with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic in the bass staff.

Fourth system of musical notation. The treble staff begins with a *dim.* (diminuendo) marking. The system includes a *ritenuto* (ritardando) marking and a fortissimo (*ff*) dynamic. The system concludes with a triplet of eighth notes in the treble staff.

Fifth system of musical notation. The treble staff features a fortissimo (*sf*) dynamic. The system concludes with a forte (*f*) dynamic in the bass staff.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a series of chords and melodic lines. A forte (*f*) dynamic marking is present in the bass staff. The system concludes with a double bar line.

TRIO.

The second system, labeled "TRIO.", continues the musical piece. It features a piano (*p*) dynamic marking in the bass staff. The music includes triplets and various chordal textures. The system ends with a double bar line.

The third system of musical notation continues the piece. It features a piano (*p*) dynamic marking in the bass staff. The music includes triplets and various chordal textures. The system ends with a double bar line.

Un poco più vivo.

The fourth system, labeled "Un poco più vivo.", indicates a change in tempo. It features a forte (*f*) dynamic marking in the bass staff. The music includes triplets and various chordal textures. The system ends with a double bar line.

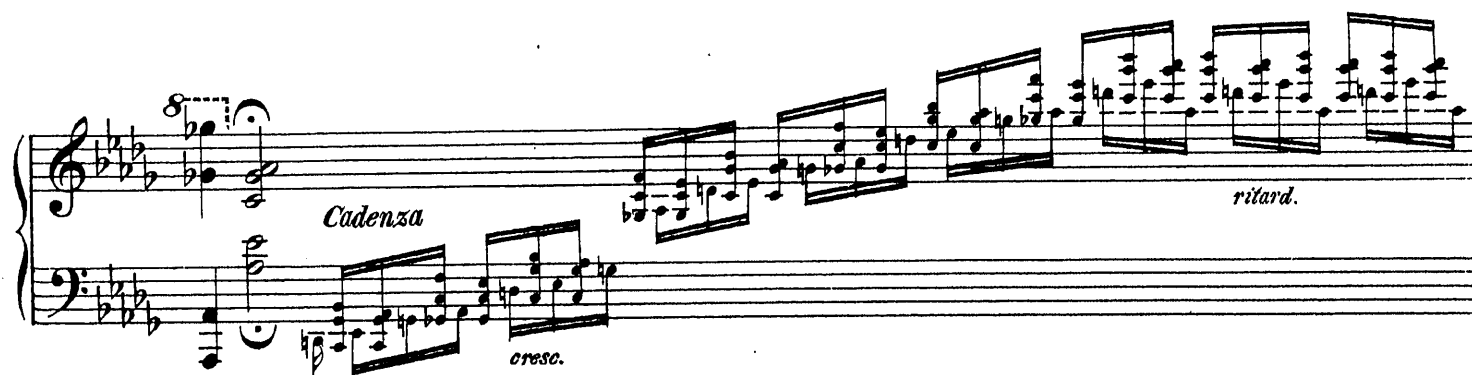
The fifth system of musical notation continues the piece. It features a forte (*f*) dynamic marking in the bass staff. The music includes triplets and various chordal textures. The system ends with a double bar line.



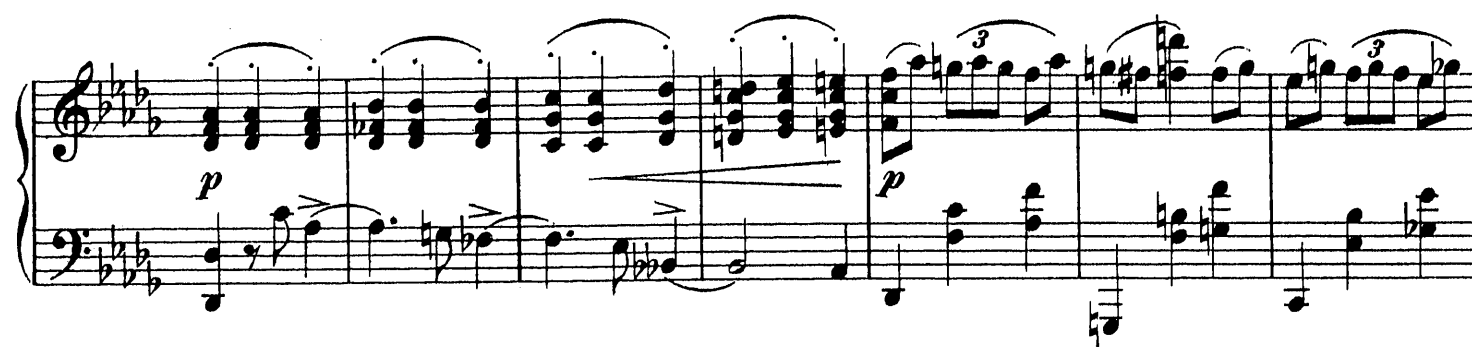
First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid melodic line with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature has three flats (B-flat, E-flat, A-flat).



Second system of musical notation. The treble staff continues the rapid melodic line. The bass staff has a more rhythmic accompaniment. Dynamic markings include *cresc.* (crescendo) and *fff* (fortississimo). The key signature remains three flats.



Third system of musical notation. The treble staff features a melodic line with some rests. The bass staff has a more active accompaniment. A section labeled *Cadenza* is indicated. Dynamic markings include *cresc.* and *ritard.* (ritardando). The key signature remains three flats.



Fourth system of musical notation. The treble staff features a melodic line with triplets. The bass staff has a more active accompaniment. Dynamic markings include *p* (piano). The key signature remains three flats.



Fifth system of musical notation. The treble staff features a melodic line with triplets. The bass staff has a more active accompaniment. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The key signature remains three flats.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The first system begins with a *pp* (pianissimo) dynamic and a *rit.* (ritardando) marking. It features a triplet of eighth notes in the treble staff. The tempo marking *a tempo* appears above the staff. The system concludes with a triplet of eighth notes in the treble staff.

System 2: The second system features a *sf* (sforzando) dynamic marking. It includes a series of eighth notes in the treble staff and a series of chords in the bass staff.

System 3: The third system features a *f* (forte) dynamic marking. It includes a series of eighth notes in the treble staff and a series of chords in the bass staff.

System 4: The fourth system features a *p* (piano) dynamic marking. It includes a series of eighth notes in the treble staff and a series of chords in the bass staff.

System 5: The fifth system features a *dim.* (diminuendo) dynamic marking. It includes a series of eighth notes in the treble staff and a series of chords in the bass staff.

First system of musical notation for piano. The treble staff features a long, sweeping melodic line with eighth-note runs, marked with a large slur and an '8' indicating an octave. The bass staff begins with a dynamic marking of *sf* (sforzando) followed by a *p* (piano) marking. The word *Cadenza* is written above the bass staff. The system concludes with a *dim.* (diminuendo) marking.

Second system of musical notation for piano. The treble staff continues the melodic line with a slur and an '8' for an octave. The bass staff features a *glissando* marking over a series of notes. The system concludes with a *p* (piano) marking.

Third system of musical notation for piano. The treble staff begins with a *ff* (fortissimo) marking. The bass staff features a triplet of eighth notes marked with a '3' and a slur. The system concludes with a *sf* (sforzando) marking.

Fourth system of musical notation for piano. The treble staff features a *sf* (sforzando) marking. The bass staff features a *sf* (sforzando) marking. The system concludes with a *sf* (sforzando) marking.

Più mosso.

rit. *p*

mf

f

crescendo *fff*

8

№		с.	№		с.
12082*	Apmemeez, H. Для меня ты все. Цыганскія пѣсни .	30	12556.	Lebeau, A. Op. 102. La patrouille	30
8207.	Beethoven, L. van. Sehnsuchts-Walzer. Weber, C. M. Dernière pensée	15	10973.	" " 107. Au printemps	20
12848.	Bendel, F. Op. 118. № 3. Songe d'enfant	30	11761.	" " 115. Tonatilla. Sérénade espagnole	35
9283*	Bernard, A. Op. 14. Marche Zouave	30	9743.	Lebeau, Fr. " 21. La cloche du matin	30
12892*	" " " facilitée	30	7599.	Lec, M. Op. 7. L'électricité. Etude de salon	40
12901*	" " " Последнее свиданіе. Романсъ Напри	30	8933.	Léfébure-Wely, A. Op. 54. Les cloches du monastère Facilitée	30
11718*	Богуславъ, Ф. Соловей. Фантазія	40	11963.	Leybach, J. Op. 118. Zampa. Fantaisie	45
12126.	Bohm, C. Op. 106. Les marionnettes. Pièce caractéristique .	20	11885.	" Op. 182. Ay chiquita. Fantaisie brillante	40
12120.	" " 118. Polka des hussards	30	8263.	Liszt, F. Op. 13. Lucia. Fantaisie dramatique	50
11984.	" " 120. № 2. Morceau caractéristique	20	11669.	" Valse caprices № 2	45
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12411.	" " 212. Le papillon. Mazurka	30	11950.	Loeschhorn, A. Op. 109. № 4. Le repos. Morceau élégant .	25
12591.	" " 260. Scène de ballet	30	12657*	Львова, Н. Нищій. Романсъ. Дерфельда	30
12592.	" " 261. Au rouet	30	12662*	" Когда весны дыханіемъ. Романсъ Бюхнера	30
12642.	" " 264. Marion, Valse de salon	30	12682*	" Двѣ русскія пѣсни	20
12832.	" " 283. Маршъ на 1883 годъ	20	12798*	" Грусть, тоска меня томила. Романсъ Дарвиша	30
3727.	Brisson, F. Op. 109. Souvenir d'Espagne	30	12837*	" Нѣтъ, не тебя такъ люблю я люблю. Ром. А. Контсаго	30
8186.	Burgmüller, Fr. Op. 82. № 2. Rondino-Valse	30	13212*	" Камень тяжелый. Романсъ Дагронимснаго	30
11644.	Comme à vingt ans. Mélodie	15	13257*	" Шеноть цвѣтовъ. Романсъ Данилевской	30
12673.	Crotsez, A. Op. 58. L'hirondelle et le prisonnier	30	7713.	Mayer, Ch. Op. 221. L'étoile. Polka élégante	25
10374*	Даргомыжскій, А. Ты и въ. Романсъ	20	11205.	Maylath, H. Op. 56. № 8. Regatta veneziana	30
11118.	Dorn, E. Op. 42. Chant guerrier des troupes en marche .	30	11668.	Morley. Musette, mélodie de Maria Stuart	30
9642.	Egghard, J. Op. 132. Féodora. Valse brillante	30	12670*	Hene. Op. 127. Первая любовь, гавотъ	25
10773.	" Op. 144. № 2. Nocturne mignon	25	12671.	Nesvadba. Op. 17. Loreley. Transcription	25
9687.	" " 164. C'est ton image. Mélodie	30	9539.	Oesten, Th. Op. 9. № 10. Pluie de perles	25
11581.	" " 196. La plus belle. Impromptu-Mazurka	45	8743.	" " 49. № 1. Le ruisseau. Petite fantaisie	25
9988.	" " 232. Petit ange. Réverie-Nocturne	30	9504.	" " 156. Sérénade	20
9662.	Ganz, W. Op. 14. La voglia. Pièce de salon	30	7878.	Osborne, G. A. "Com'è gentil" de l'opéra Don-Pasquale .	30
11036.	" " 27. Vision du passé. Réverie	45	7701.	" Quatuor de l'opéra I Puritani	30
11445.	Gliese. Op. 60. № 5. Tarantelle	25	8938.	" " La Traviata. Fantaisie	30
11610.	Heller, St. Op. 135. № 2. Intermezzo	60	11294*	Pasca. La marguerite. Valse	30
7072.	Hünter, F. Op. 120. Les bords du Rhin	40	12646*	Паскалова, В. Въ майскій вечеръ	30
9722.	Juell, A. Op. 129. Valse de l'op. Faust	45	12658*	" Въ разлукѣ	40
7675.	Ide Ch. Op. 3. Grand trot	40	9744.	Peter, H. F. Chant du rossignol. Bluette	30
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11646.	Iensen. Op. 17. № 11. Feu follet. Scherzino	30	12829*	Saint-Clou, J. Connais tu le pays. Rom. del'opéra Mignon .	40
9428.	Jungmann, A. Op. 182. Chant du berger	20	11945.	Satter, G. Op. 65. La fileuse	45
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12273.	" " 26. Le festin. Grande marche	30	7082.	Thalberg, L. Op. 44. Andante final de Lucia di Lammermoor	50
12321.	" " 165. La belle Hongroise	30	7758.	" Op. 72. Home, sweet home! Air anglais	45
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11866.	" " 187. La bavarde	35	7654.	Voss, Ch. Op. 150. № 6. Тройка	30
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11453.	Kuhlan, F. Op. 55. № 4. Sonatine	35	8576.	" " 202. Trovatore. Fantaisie	

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